



Royal Academy of Music

BULLETIN 2016

STOP PRESS!

Junior Academy's Sheku wins BBC Young Musician



Many congratulations to Junior Academy cellist **Sheku Kanneh-Mason**, who won the 2016 BBC Young Musician Competition on Sunday 15th May. Sheku performed Shostakovich's First Concerto in the final at the Barbican Concert Hall, with the BBC Symphony Orchestra conducted by Academy alumnus Mark Wigglesworth.

Sheku holds the ABRSM Junior Scholarship at Junior Academy, where he studies with Ben Davies. He travels to the Academy from his home town of Nottingham, where he attends Trinity Catholic Comprehensive School. In his preparations for the final he worked with Academy professor Guy Johnston, who 16 years ago won BBC Young Musician playing the same work. In earlier rounds of the competition he performed with his older sister Isata, who herself reached the Piano Final two years ago and is now studying full-time at the Royal Academy of Music. Sheku also plays in the Chineke! orchestra, founded by Chi-chi Nwanoku, who herself studied at the Academy and is now the Academy's Historical Performance professor of double bass.

The success completes a clean sweep by Junior Academy students at the competition, after 17-year-old trumpeter **Alexandra Ridout** won BBC Young Musician Jazz Award in March. Three of the other four finalists also study at the Academy: undergraduates **Tom Ridout** (saxophone and recorder) and **Tom Smith** (saxophone) and Junior Jazz pianist **Noah Stoneman**. **Alexander Bone**, who won the first BBC Young Musician Jazz Award in 2014 and is himself now a student at the Academy, also performed in the 2016 final.

These high-profile successes are the latest in a remarkable run of major competition results by Academy students and alumni in the first few months of 2016.

Huw Morgan

First, Prague International Trumpet Competition

Timothy Ridout

First, Lionel Tertis International Viola Competition

Wenhong Luo

Third, Lionel Tertis International Viola Competition

Mathilde Milwidsky

Selected for Menuhin Competition London 2016

Castalian Quartet

Selected for representation by Young Classical Artists Trust

Nika Goric, sopranoSelected for representation by Young Classical Artists Trust

Timothy Ridout, viola

Selected for representation by Young Classical Artists Trust

Henry Neill, baritone

Winner, Royal Over-Seas League Singers Section

Emma Stannard, mezzo

Audrey Strange Award, Royal Over-Seas League Singers

Thomas Humphreys, Claire Barnett-Jones, Celine Forrest

Finalists, Royal Over-Seas League Singers Competition Michael Foyle

Oskar Back category winner, Netherlands Violin Competition

Emma Halnan, Margarita Balanas and Tabea Debus Arts Club Karl Jenkins Music Award and runners-up Royal Academy of Music Marylebone Road London NW1 5HT

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at the Royal Academy
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Chris Christodoulou (p.7),
Robert Workman (p.14, p.19)



Welcome to our latest edition of the Bulletin — the Academy's publication dedicated to sharing our most recent news, and in particular the many successes of our alumni.

The Bulletin covers only a fraction of our activities; please check www.ram.ac.uk and social media for all of our very latest news. You can follow the Academy on Twitter (RoyalAcadMusic), Facebook (RoyalAcademyofMusic), Instagram (RoyalAcademyofMusic) and Snapchat (RoyalAcadMusic).

We are always delighted to celebrate the achievements of our alumni throughout the musical world. If you are an Academy graduate do please send us your own news — please email alumni@ram.ac.uk or telephone our Alumni Network staff on 020 7873 7390.

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Incoming Director of Opera Gareth Hancock

from some recent Opera alumni

talks about his ambitions and plans; and news

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Review 2015





















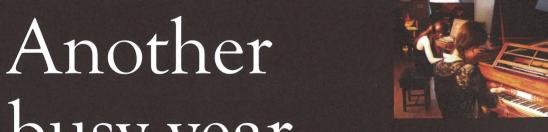












busy year at the Academy



January

Professor Oliver Knussen, the Academy's Richard Rodney Bennett Professor of Music, directs Academy Manson Ensemble in three generations of British music. Photo 1

Vladimir Jurowski takes a workshop on Stravinsky's Symphonies of Wind Instruments. 3

Academy Big Band with iconic bassist, composer and bandleader Dave Holland. International Jazz Artist in Residence. 6

Saxophonist Greg Barker becomes the third recipient of the Richard Turner Jazz Fund.

Manuel López-Gómez conducts Academy Symphony Orchestra in Prokofiev and Ravel.

In the first of several Academy visits of the year to Wigmore Hall, the Sainsbury Royal Academy Soloists are directed by Clio Gould. Royal Academy of Music Richard Lewis Song Circle perform in February; and in November pianist Daniel Lebhardt makes his debut Wigmore recital after winning the Academy's Patrons' Award.

The first of nine concerts in the eighth year Royal Academy of Music/Kohn Foundation Bach Cantata Series, conducted by lain Ledingham with regular leaders Rachel Podger, Margaret Faultless and Madeleine Easton.

Museum events exploring the 'War Music' First World War exhibition, as well as the permanent Strings and Piano galleries, including a series of Family Play Days.

Recorder students perform Vivaldi at the Sam Wanamaker Playhouse, live on BBC Radio 3.

February

Trevor Pinnock conducts Schubert's Ninth Symphony. Further performances with the Academy's Principal Guest Conductor in 2015 featured works by Beethoven, Mozart and Haydn.

Sir Mark Elder conducts Academy Symphony Orchestra in Shostakovich and Butterworth. 4

Edward Gardner conducts Rachmaninov's Second Symphony. You can hear a live recording of the Adagio on the Academy's website. 10 Steve Reich's Drumming, directed by alumnus and Visiting Professor Colin Currie. 17

Maxim Vengerov works with double bassists, one of dozens of masterclasses with top international performers over the course of the year.

French Chamber Music series.

A Cello Celebration with **Josephine** Knight, Alfredo Piatti Chair of Cello. 12

Elgar Howarth conducts Academy Symphonic Brass in his eightieth year.

Soprano Emily Garland wins the Academy's prestigious Richard Lewis/ Jean Shanks Award; Jâms Coleman wins the Webb Accompanist Prize.

March

Royal Academy Opera presents Stravinsky's The Rake's Progress, conducted by Jane Glover and directed by **John Ramster**. 'A handsome and touching new production... the piece glowed with energy and intensity' —The Observer

Academy Big Band present the swinging music of Count Basie.

School children visit the Duke's Hall for Open Academy's 'Hunting for Haydn'

April

String players from around the world play in the Wigmore Hall International String Quartet Competition, with many events hosted at the Academy. The Academy's Piatti Quartet win second prize and the award for performance of the set work.

Academy alumni Ed Ballard (baritone), Tereza Gevorgyan (soprano), Tristan Hambleton (bass-baritone), Alice Privett (soprano) and Jenny Stafford (soprano) are amongst the ten singers to compete in the Kathleen Ferrier Awards at Wigmore Hall.

May

Royal Academy Opera presents a doublebill of William Walton and Lennox Berkeley, conducted by Gareth Hancock and directed by Daisy Evans. 'Gareth Hancock did not miss a trick' - Opera magazine.

Semvon Bychkoy conducts Tchaikovsky's 'Manfred' Symphony. You can hear an extract on the Academy's website.

The Academy and Tokyo University of the Arts (Tokyo Geidai) announce a major new series of collaborative activities.

The Artesian Quartet, CAVATINA Chamber Music Fellows, perform in a Young Artists Special live broadcast of BBC Radio 3's In Tune from the Roundhouse.

lune

Christoph von Dohnányi @ 85: the maestro discusses his work in the concert hall with the Principal, a roundtable about the opera house chaired by Tom Service, and a public workshop on Janácek's Capriccio for piano left-hand and chamber ensemble. 16

Masaaki Suzuki and Rachel Podger lead a collaboration with The Juilliard School: historical performance specialists tour an all-Bach programme to Boston and New York, to his spiritual home at the Thomaskirche in Leipzig as part of the Bachfest, and then finally to the Academy — as part of the seventh year of the Bach Cantata Series, presented in collaboration with the Kohn Founation. 5

Junior Academy's Symphony Orchestra performs with solo violinist Thomas Gould, alumnus, continuing Junior Academy's 80th birthday celebrations. 'When the candles are blown out on the birthday cake, few could dispute the vital role of the Junior Academy, North London's liveliest octogenarian' - Music Teacher Magazine.

Our latest release on Linn Records with Trevor Pinnock: Schoenberg's arrangement of Mahler's Lieder eines fahrenden Gesellen, along with chamber arrangements of Zemlinsky, Busoni and Wagner with vocal alumni Gareth John and Katie Bray ('beautifully poised in Trevor Pinnock's direction of the excellent Royal Academy of Music Soloists Ensemble' — BBC Music Magazine). 8

Performances at Spitalfields Music, including premieres of new works by student composers.

Yan Pascal Tortelier conducts the Saint-Saëns 'Organ' Symphony, featuring the Sir Elton John/Ray Cooper Organ in the Duke's Hall. You can hear an extract on the Academy's website. 14



A Pierre Dream: Boulez at Aldeburgh Music, conducted by alumna **Susanna Mälkki**. 7

Musical Theatre summer shows: the UK premiere of Academy Award-winning composer Michel Legrand's Amour alongside Rodgers and Hammerstein's Carousel.

Joanna MacGregor's annual summer Piano Festival.

Royal Academy Opera soprano **Céline Forrest** performs in the final of BBC Cardiff Singer of the World.

The Academy's 2015 Kenny Wheeler Jazz Prize awarded to vibraphonist and composer **Ralph Wyld**.

PhD composition students **Ryan Latimer** and **David Coonan** begin Sound and Music 'Embedded' residencies with the BBC Symphony Orchestra.

July

The annual graduation ceremony includes presentation of Honorary Doctorate of the University of London to **Quincy Jones**. *Picture above*

August

Work begins on the transformation of the Academy's Theatre and construction of a new recital hall.

September

Dave Holland succeeds the late Kenny Wheeler as patron of Junior Academy Jazz. Jazz alumnus **Kwabs** is picked in the Rising Stars category of the Evening Standard's annual list of the 1,000 most influential people in London. Academy alumni **Mark Wigglesworth**, **Thomas Gould**, **Lucy Crowe**, **Amelia Freedman** and **Myleene Klass**, along with professor of composition **Tansy Davies**, appear in the Classical category.

October

A day celebrating the music of **John Adams** in the composer's presence, after a weekend of closed events with instrumental and composition students. Discussions and performances culminate in his performance of Grand Pianola Music and presentation of Honorary Doctorate of the University of London. Picture opposite: John Adams conducted an orchestra combining Academy and Juilliard School students at the Lincoln Center and BBC Proms in 2012.

Rachel Podger, winner of the Academy/ Kohn Foundation Bach Prize for 2015, joined by harpsichordist **Kristian Bezuidenhout** and the Academy Baroque Ensemble. *9*

The final Barbirolli Lecture of the year is with **György Pauk**. Earlier guests have been **Erich Gruenberg**, **Steven Isserlis**, **Andrew Marriner**, **Ann Murray**, **Keith Puddy**, **Maxim Vengerov** and **Roger Wright**.

Edward Gardner, Sir Charles Mackerras Chair of Conducting and President of the Academy's Alumni Network, conducts Elgar's Second Symphony.

Brahms and Wagner with **Robin Ticciati**, the Academy's Sir Colin Davis Fellow of Conducting. *13*

The Physics of Time: strings alumnus and professor **Jack Liebeck** presents Messiaen's Quartet for the End of Time after a talk by **Professor Brian Cox**. 11

November

The directorial debut of **Dame Janet Suzman** in Le nozze di Figaro, conducted by **Jane Glover**, to capacity audiences at Hackney Empire. 'Full of divine and sexy detail... unusual clarity in the ensembles... divine details from the student orchestra' —The Spectator.

Charlier/Sourisse with Academy Big Band at the EFG London Jazz Festival.

Alumni Samuel Bordoli, Richard Bullen, Trish Clowes and Luke Styles, alumnus and Visiting Professor of Composition Sir Harrison Birtwistle, and former professors Django Bates and Robert Saxton are all shortlisted in the BASCA British Composer Awards.

Academy Symphonic Brass perform original music by Canadian jazz legend **Kenny Wheeler** (1930–2014), whose archive of handwritten sketches and scores is held at the Academy.

Britten and Scriabin with **Yan Pascal Tortelier**.

A West End Musical Theatre Christmas.

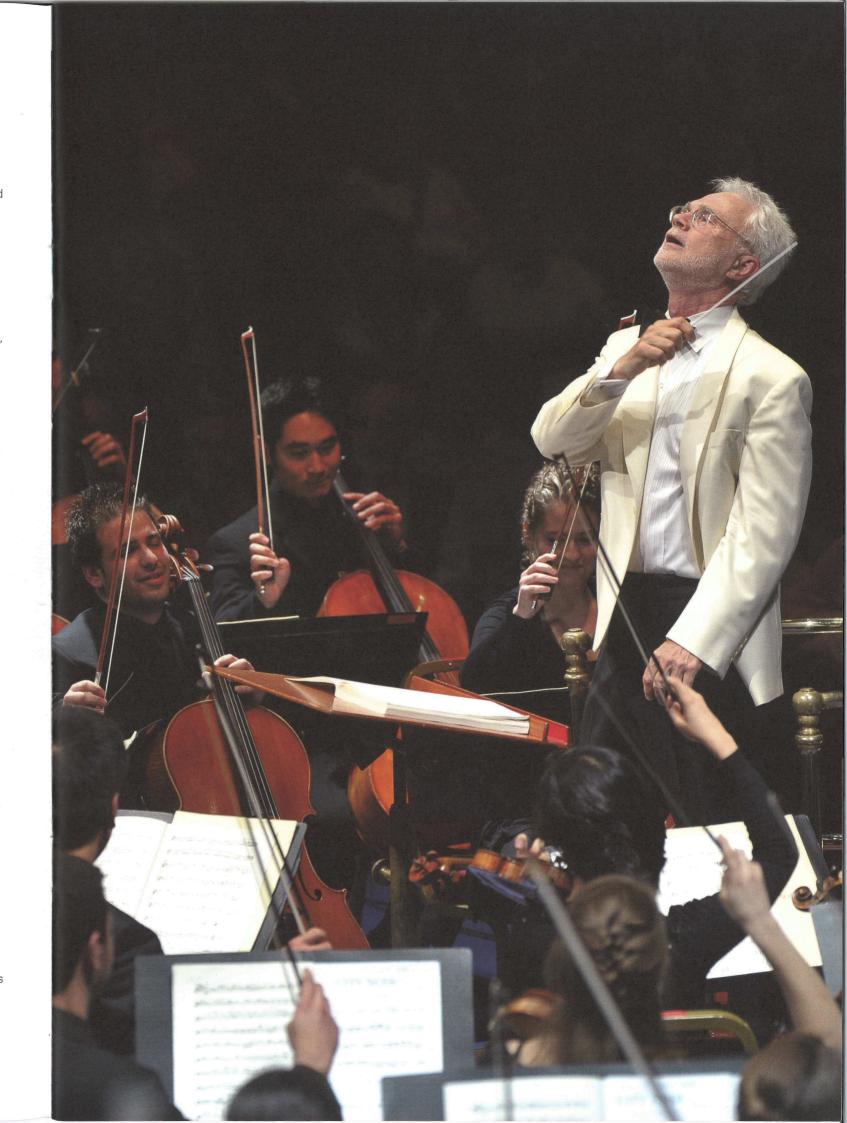
December

Academy Manson Ensemble join with London Sinfonietta at the Royal Festival Hall for music by Pierre Boulez and Stockhausen's Region III from Hymnen conducted by Wolfgang Lischke; the latest in a long-running series of side-by-side concerts and mentorship collaborations for senior Academy students with London Sinfonietta.

Academy alumna **Anna Harvey** wins the London Bach Society Bach Singers Prize.

Three Academy ensembles are amongst the four winners of the Help Musicians UK Peter Whittingham Jazz Awards.

Composition alumnus **Charlie Piper** rearranges Queen's classic Bohemian Rhapsody for the Academy students of the **Behn Quartet** to celebrate the 40th anniversary of the 1975 Christmas Number One. The recording in the Duke's Hall quickly racks up over 100,000 plays on YouTube. 2



Semyon Bychko

In the Right Place

In January 2016 Semyon
Bychkov was presented with
Honorary Membership of
the Royal Academy of Music.
The Academy's Klemperer
Chair of Conducting spoke
movingly on the Duke's Hall
stage before performing
Strauss and Tchaikovsky
with the Academy's
Symphony Orchestra.

Talking about his relationship with the Academy, he encapsulated so many of his own unique values: a spirit of belonging, honesty and responsibility to the work in question, the inter-connectivity of life and music, and the endless journey of learning from one another.

Here are a few of these observations transcribed.

'The first time I entered this building some years ago — you know sometimes it happens in life when we go somewhere and suddenly we feel that we belong without knowing anything — I realised there was a feeling about it that makes you feel welcome, warm, belonging and in the right place. That is what happened, and every time that I come back the feeling is very much confirmed — in fact it never goes away. The attachment to this noble institution is somehow permanent. Even when I'm not here, I'm thinking of this place.'

'Most important is the harmony between the surroundings, this beautiful hall and the building that we see before we enter it. It has somehow an organic connection to what we do, which is music. Of course, after that it is human beings who bring the atmosphere to the place, our colleagues and the young musicians who come to study here, not to forget those who sustain this institution and who allow it to grow older while always remaining young.'

'What is it that brings this spirit? I think it is the understanding of plurality of expression, tolerance of different musical aesthetics. It is the understanding that music is life, comes from life and is not detached from it. and therefore as life itself it has to have many different manifestations. It is also the humility which comes from the realisation that those who give us these extraordinary masterpieces have the supreme gift of creation, and we just try to bring it to life in the best possible way that we're capable of, and the process never stops. That is what makes this institution so special, precisely because of the people who either teach or study here. And in fact those who study also teach and those who teach they also learn, and we all know and have always heard from our teachers that they learn from us. It's absolutely true! It is this spirit that has always been part of this institution and will always remain. And therefore I will always continue to anticipate my next visit and always feel part of this great building."



Academy alumni conducting at the 2016 BBC Proms are: Jessica Cottis (2009) Edward Gardner (2000) Sir Simon Rattle (1974) André de Ridder (1999) Mark Wigglesworth (1989) along with former Academy Fellow Nicholas Collon and Andrew Davis, who attended Junior Academy. Also appearing are Semyon Bychkov (Klemperer Chair), Oliver Knussen (Richard Rodney Bennett Professor) and recent visiting conductors Marin Alsop, Sir Mark Elder and Christian Thielemann.

Susanna Mälkki (1994) will be Los Angeles Phil Principal Guest Conductor from 2017, is recording for BIS with the Helsinki Philharmonic, and makes her New York Met debut next season.

Jonathon Heyward, who will graduate this Summer, has been appointed as The Hallé's Assistant Conductor.

Ludovic Morlot (2000) is Music Director at Seattle Symphony.

Ilan Volkov (1996), Principal Guest Conductor of BBC Scottish Symphony Orchestra, made his New York Phil debut in June.

David Robertson (1979) is Music Director of St Louis Symphony Orchestra and chief conductor of the Sydney Symphony Orchestra.

Michael Schønwandt (1977) conducts Berlin and Vienna Philharmonic and Royal Concertge-bouw Orchestra.

Daniel Cohen (2007), recent Gustavo Dudamel Fellow with Los Angeles Philharmonic, is now Kapellmeister at the Deutsche Oper.

Leo Hussain (2003) is conducting to great acclaim at the Royal Opera House, Covent Garden.

Academy alumni are principal players in top orchestras everywhere: in Berlin, Leipzig, Vienna, Amsterdam, New York, Pittsburgh, Los Angeles, Oslo, Budapest, Singapore and many more cities around the world, and with all the professional orchestras around the UK.

Here is a small selection of recent appointments.

Current student cellist Margarita Balanas won Philharmonia Orchestra's Martin Musical Scholarship Fund.

Denis Bouriakov (2004) Principal Flute, Los Angeles Philharmonic.

Auriol Evans (2014) Cello, Bournemouth Symphony Orchestra.

Alex Hamilton (2015) Horn, Opera North.

Michael Kidd (2011) Horn, CBSO.

Ross Knight (2015) Academy Tuba, Berliner Philharmoniker.

Pete Moore (current student) Co-Principal Trombone, LSO; BBC New Generation Artist.

Pei-Jee Ng (2013) London Philharmonic Co-Principal Cello.

Suzie Thorn (2010) RTÉ Concert Orchestra Principal Oboe — joining Joshua Batty (2014), Principal Flute.

Louisa Tuck (2006) Oslo Philharmonic Principal Cello.

Photograph: Christian Thielemann rehearses Strauss's Tod und Verklärung in January 2016.

Premises News

The complete rebuilding of the Academy's theatre (see pages 24-25) has offered a once-in-a-lifetime opportunity to look at spaces throughout the Academy's site.

Just as the music profession moves quickly, and the skills needed by Academy graduates change subtly but significantly with every year, the facilities in which Academy students learn their trade must also adapt and develop.

Business as usual during the works - and beyond

To make sure that students' studies are not affected, we are using a wide range of new premises during the work.

A new temporary academic centre has been leased on Avbrook Street, in the middle of Marylebone around 500 metres south of the Academy. After reconfiguration of the interior over Summer 2015, we now have several large rooms for academic classes plus a total of eleven soundproofed practice pods for individual work.

The Academy has an agreement with the ever-supportive and generous David Tang to use the excellent facilities of China Exchange in Soho until July 2017. Academic Studies teachers give many of the Academy's largest academic classes in its two lecture theatres. Selected soloists and small ensembles have given free concerts in China Exchange's main performance venue.

The American Church on Tottenham Court Road is being used by Royal Academy Opera. Its large room, with plenty of natural light, is the perfect venue for intensive early weeks of opera rehearsals before the production moves into its performance venue.

We have also been using RADA for opera and vocal scenes, and large vocal faculty classes have been held at Rudolf Steiner House on Park Road, at the west side of Regent's Park.

For the last few years the Academy has used St Mark's Church, on the north of Regent's Park, for orchestral and ensemble rehearsals and recordings. A long-term lease has now been signed, meaning that we can invest in its fixtures and fittings as a core additional space. It has already become a useful recording venue, as its acoustics are exceptionally good compared with most other churches of its type

Further recordings have taken place at the Air Edel studios on Baker Street, providing all the facilities of a fully commercial studio including playing to click-tracks and performing with individual audio feeds.

Inside the Academy itself, a reorganisation of administrative spaces on the top floor of the York Gate building has resulted in the creation of several extra practice rooms.

All of these new spaces are in addition to the Cross Keys Practice Centre, opened at the start of 2014, which is a few minutes' walk from the Academy in a mews just off Marylebone High Street. Cross Keys has 18 individual soundproofed practice rooms, each equipped with an upright piano, and two chamber music spaces with grand pianos which can comfortably accommodate ensembles of four or five musicians.

All together, these short-, medium- and long-term arrangements mean that current students have substantially more specialist rehearsal, teaching and practice facilities than any of their predecessors at the Academy.

Specialist facilities for noise isolation

We all know that percussionists sometimes make a lot of noise. Soundproofing measures were taken when the Academy's current premises were designed over 100 years ago including putting in concrete floors all the way up the building. But more sound isolation would be welcome in some cases. The Theatre building project will include the installation of two thoroughly sound-proofed percussion studios in the basement.

Providing the best rooms and equipment to make and produce high-quality recordings is a central strand in the Academy's estates planning. The new Student Performance Pathway has a

strong emphasis on recordings. Throughout all programmes of study, students will be encouraged to learn how to record and edit their own performances — learning crucial skills that professional musicians use daily, on both sides of the microphone.

More top-quality recording facilities will be available throughout the building after completion of the Theatre project.

The Academy's Recordings and Estates staff have been in discussion with expert consultants in recordings technology, together with the architects of the theatre project, about the feasibility of various major redevelopment options. In all cases high-speed communications will be built in across the building — there will no longer be a requirement for the performance venue to be physically very close to the production desk.

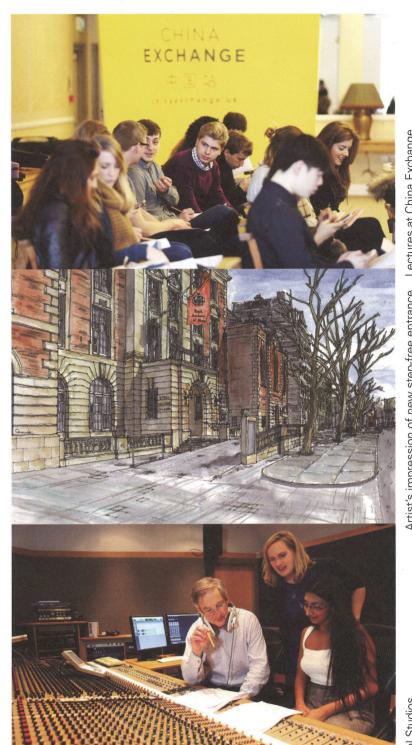
The recommended solution is likely to incorporate a traditional studio with glass wall, expanded into teaching environment with space for up to twenty observers. This room will have a high ceiling and a sense of space, suitable for critical listening and assessment. A control room in the centre of the building is expected to be the nerve centre for all recordings, and the mezzanine at the back of the Duke's Hall will provide an additional control space.

Communications will be immediate between performance spaces and control rooms. All the main performance spaces around the Academy — including the Duke's Hall, David Josefowitz Recital Hall, the new theatre and the concert hall above the theatre, as well as smaller recital and concert spaces — will have these highspeed visual and audio links. Backroom functions can then be moved to the IT offices on the third floor of York Gate, again connected by high-speed networks.

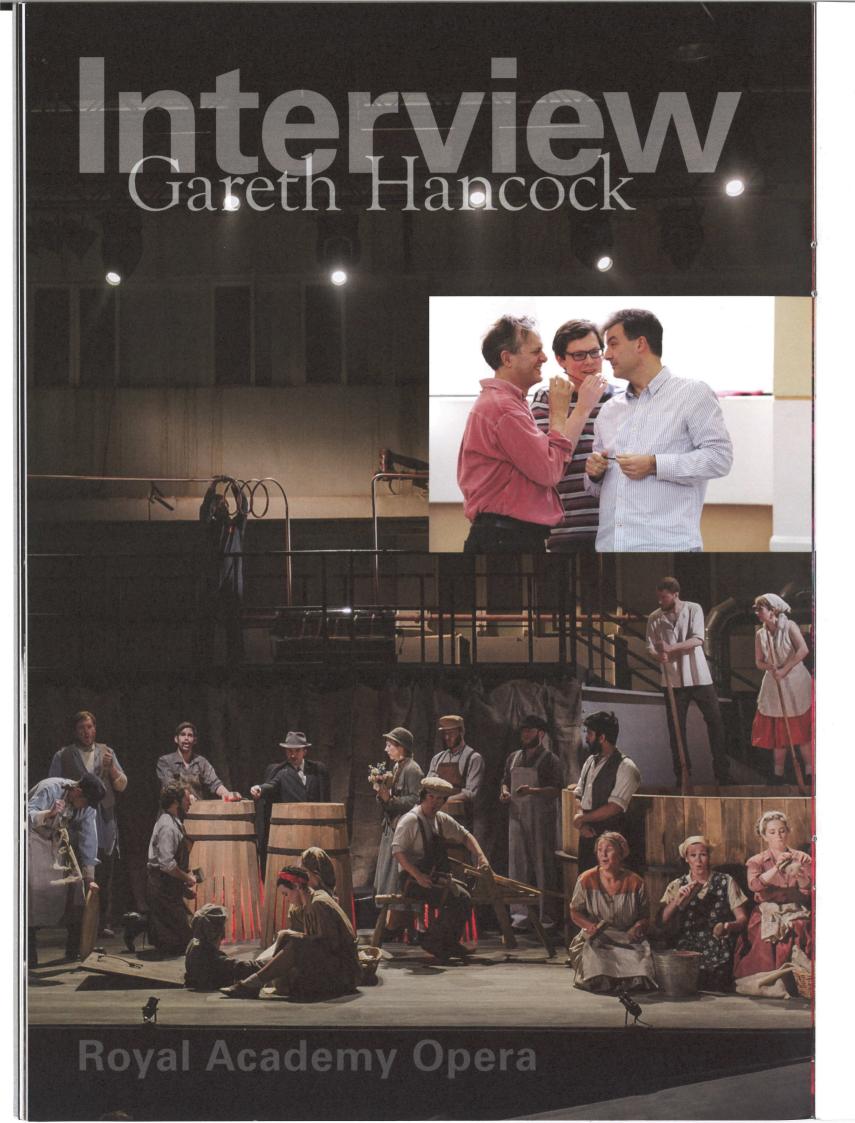
The theatre project has specified topclass facilities right from the start for its new buildings. The new concert hall above the theatre will be a truly isolated, quiet environment, with a floating floor for sound isolation. It will become the Academy's space of choice to record quieter instruments such as quitar and harp. Another control room will be installed directly alongside this hall, doubling as a green room during performances.

St Mark's Church will be developed further as yet another recording space.

Finally, planning permission is being sought for ramped access for vehicles to the front entrance, to be installed in Summer 2016. This will give step-free access directly into the foyer — greatly improving access to the Duke's Hall, David Josefowitz Recital Hall and, in due course, the new theatre and recital hall.







In Summer 2016, Gareth Hancock will take over from Jane Glover as Director of Royal Academy Opera. He explains why Opera at the Academy is on the move — in every sense.

Gareth is an Academy alumnus and is currently Head of Preparatory Opera. Our regular opera audiences are already familiar with his work: for example, Opera magazine wrote 'Gareth Hancock did not miss a trick' in his conducting of Royal Academy Opera's Walton/ Berkelev double bill in May 2015. We caught up with him in February, at a lunchtime break during rehearsals for Rimsky-Korsakov's May Night, to ask him about his plans.

What can our audiences expect from Royal Academy Opera over the next year or two?

It's certainly an exciting time for us! In 2017 we'll be getting into our brand-new theatre. But in the meantime we're spending our time on the road at some very different venues — some familiar to many, and some less so — all of which give us the chance to introduce new audiences to our work.

May Night at Ambika P3, just across Marylebone Road from home, is a mammoth technical undertaking. [It was worth it — Opera Today reported after the first performance that 'the vats and barrels, pipes and filters dwelt comfortably in the former concrete construction hall; it wasn't always clear where set ended and venue began. A large keg, from which fumes (or fairy spirits?) spiralled, served as the moonlit pond. The split levels and ramps of the atmospheric design — by Bridget Kimak and students from Rose Bruford College - effectively facilitated the often farcical comings and goings.']

We're very pleased to be going back to Hackney in Spring 2017, after the huge success of Le nozze di Figaro there — the performers had truly fantastic experiences, we had excellent reviews, and the audiences were large and enthusiastic too, very near capacity for all four performances in a venue more than four times bigger than our old theatre.

We are also delighted to be taking Handel's Alcina, conducted by the Academy's own lain Ledingham and directed by Olivia Fuchs, to the Round Chapel, coincidentally also in Hackney.

When our audiences do step into the new theatre they'll find a new balcony and improved sight lines. Overall seating capacity will be increased by 40%, and the seats will still be widely spaced compared with other venues. We'll finally have full step-free access, and there will be much better circulation areas. There will be so many improvements from the performers' perspective too, which we can talk about a bit later.

How will things change for the students?

One of the greatest things about the Academy is that lots of people here have lots of ideas, and over the past few months I've spent a lot of time listening to as many as possible. I'm aiming

to take everyone's thoughts on board and distil them into what will hopefully become an even better course. The first steps are already being taken. There will be a certain amount of restructuring of the course — not necessarily in terms of content but in terms of when and how the content happens. The aim is that every member of Royal Academy Opera will have an individual and fully structured timetable which will reflect and compliment their overall workload: for instance a student in a main principal role has very different needs and possibilities compared with a student not involved in that particular opera. Royal Academy Opera needs to be flexible and imaginative enough to cater equally for both these students.

We are also going to introduce what we're calling 'special features weeks'. A range of high-profile guest coaches will be brought in to concentrate on their own areas of expertise: on acting, language and other professional skills. We'll invite in casting agents and set up mock auditions after which they'll give their detailed feedback — and these events will effectively become showcases for the students of Royal Academy Opera. There will be a focus on crucial practical elements like tax and we'll be getting a representative from Equity in on a regular basis throughout the year. All of this professional business absolutely needs to be covered but we sometimes need a reminder to devote sufficient time to it, and having these 'special features weeks' will help to concentrate everyone's minds.

It's always been recognised as important that all of us on the opera staff are fully plugged into professional life outside the Academy. I'll be taking that to the next level, to make the most of these contacts. It's all very well that I know these people, but they do need to be coming into the Academy so they can start getting to know all of our students — that's going to be a big focus.

I work at Glyndebourne a lot, and I get so much information by talking to everyone there. I meet regularly with Steven Naylor, who's in charge of the whole operation and is an ex-Academy student himself actually — we talk for a couple of hours about opera generally, and the Academy, and the people involved at the Academy. We'll be getting people from Covent Garden into the building, too. I myself have been coaching at the Jette Parker Young Artists, and I aim to bring elements



of that relationship into the Academy. I've also been in touch with people at the Met's Young Artist Development Program and with The Juilliard School so we can get our students to sing to their representatives and vice versa, perhaps start to incorporate some of their ideas into our work as well as sharing with them what we do best.

There will be less of a focus on public masterclasses for Royal Academy Opera performers, who are in their final stages of training for their professional lives. Singers in the earlier stages of their education have a huge amount to gain from performing to household names and getting their feedback in front of an audience, but I believe that our students benefit more from a different approach. We'll have just as many bigname visitors, but I want our students to have intensive one-to-one time working directly with them so they can talk in detail about their roles, how they found doing them, the dangers and pitfalls from both vocal and dramatic perspectives... that sort of thing.

Core role preparation will also be given a bit more emphasis. As well as the main productions, over the two years they are with us, every student should learn two other roles in their entirety.

They'll be coached in detail on the language and taken through the whole opera from a musical perspective, with training in the acting too, so they'll have another couple of roles on their CV. It does happen from time to time that a company phones up and says 'We've lost our Count for tonight, do you have anvone who can do it?'. I'll know that in the core role preparation X, Y and Z have already done that role, and I'll be very happy to recommend each of them. This work will be predominantly on the music, there's no doubt about that, but they'll also have the possibility to get help in discovering the character from our resident acting guru John Ramster — or to ask one of the guests in our special features weeks about it... simply to get some fresh ideas.

And before long, we'll have a new theatre! The pit will be more versatile — I'm certainly looking forward to that. The acoustic will be much improved, which will benefit everyone but particularly the singers. The recording studio in the recital hall above will be valuable for singers preparing a good demo tape — I'm sure that the Principal will be keen to help our students to develop that particular skill, which will certainly go into the list of subjects for our special features weeks.

What will your own schedule be from week to week?

At the moment I'm still in charge of the Vocal Faculty's opera activity, and we still have one set of scenes to go this year, which I still have to cast. I'm conducting May Night as well, so you can imagine that my workload is phenomenal. When we start in September it's going to be quite different. Right at the start of next year I'll be conducting Madame Butterfly for Glyndebourne Tour — but I'll be back before long! It's incredibly important that I keep my professional links and Glyndebourne is ideal from the Academy's perspective as it is so much a young person's company — plus of course it's a wonderful place to be and I'll enjoy it very much. But a normal working activity will be coaching all of the singers once a fortnight.

In addition I'll be introducing a surgery time once a fortnight and it will be compulsory — so even if people don't have any particular issues or concerns I still want them to come as that way I can make sure that they're completely happy. They'll get 40 minutes of singing and a quarter of an hour of chat — adding up to an hour every fortnight — which with 24 on the course will be

a lot of my working week. That's how I see the role — how can I possibly know what they need, what they want, what they're feeling, if I don't spend substantial amounts of time with them? I'll also be offering occasional tutoring to Vocal Faculty students — I'll work with all of the postgrads and I'll have a handle on who's coming through, which of them are promising candidates for Royal Academy Opera. So when we're looking for understudies, for example, I'll know exactly which up-and-coming singers will be suitable.

I expect to conduct two productions in most years, depending on what else I have on and what the repertoire is — I would probably look to get a specialist in if it's baroque, for example, and those decisions will be in collaboration with the Principal, of course. Next academic year I'll definitely be doing two productions, including Offenbach at the Hackney Empire in the Spring. The casting of scenes will also be a crucial part of my job, ensuring that a wide enough repertoire is covered, evening out opportunities for those with smaller operatic roles and, most important of all, making sure that the choices reflect the students' needs and abilities. Some plans are already taking shape for the first academic year in our own theatre, as we know half of the students who'll be on the course. Our repertoire choices for 2017/18 will certainly complement what we're doing next year — you have to look at a two-year cycle.

Are the demands on professional opera singers still changing?

Absolutely. This comes back to what I said before about targeting. As demands change, so the emphasis within operatic training must change too. It's never just stand and sing these days. The acting element is incredibly important, the ability to move, physically you have to be able to do so much more now while singing at the same time. Directors are pushing the boundaries all the time.

We'll be much more insistent that movement and acting are not 'optional elements of the course', not to dip in and out of but to be fully involved. Even the students who have their fees covered by our generous donors still need to find £10K or £12K a year to live in London. We need to make sure that they're getting the very best training in return for their investment, and getting the most out of the course that they possibly can.

We need to ask ourselves constantly with the greatest of vigour, if we are really tackling and providing the core skills that students will need in order to take their next step into the. As a

result we'll be able to say confidently to a young opera student, in our care for two years: 'If you take advantage of everything that we lay on for you, you will be in a much better place to progress.'

One thing that we'll definitely be targeting more is the audition process. Members of Royal Academy Opera need to accept that doing auditions will be a normal activity throughout their professional lives. Very few people are in the luxurious position of just being invited — and even then, a director will often want to hear the greatest singer in the world before making the decision to cast them. Every time they stand up to sing, it has to be pretty much their best. I very often get a text 'I have a little bit of a sore throat, should I audition today?' and my answer is always 'how good is your worst going to be?' The challenge is to raise the level of what that 'worst I can be' actually is, until that becomes not too far away from your best — and that takes a great deal of self-awareness and self-discipline.

The core skills we are fostering often come down to building self-awareness and self-education. When you're offered a role, you need to know the process through which you need to take yourself — exactly what you need to do, step by step. The language needs to be honed



to the highest degree, so you not only know what you're singing about but are fully informed and can really inhabit a character. Our training is always aimed to take things to another level. My fortnightly surgeries are designed to reinforce that. I can almost be a cajoling headmaster sort of figure, asking have you really got inside that role — did you run out of time, or were you not aware that the language wasn't quite there...? — and next time you'll hopefully be asking the same questions of yourself and fixing them before you come to me, so we'll be able to work on another area.

How do you decide on repertoire?

We're always looking at a two-year cycle, as I said earlier, and we should predominantly be doing core repertoire. About 70 per cent of the operatic repertoire is in Italian, and that should be reflected in our programming. I also have a passion for the Russian repertoire, and it's often suitable for younger voices. It's fair to say that normally nineteenth and early twentieth century repertoire tends to favour more mature voices, but if you choose repertoire carefully there are plenty of options there, and that, with my heart on my sleeve, is where my passion lies — of all nationalities, but particularly French and Italian. And perhaps occasionally we'll want to do something 'weird and wonderful'.

Repertoire choice is obviously dependent on the students you have, and you will always have to ask some people to sing roles that they're not immediately suitable for — singers in their 20s playing old women and old men, for example. That's a happy accident of the system, it's something you can embrace and use as an extra experience and targeted training — looking at the way they move, physically looking the part.

Hair and make-up will be crucial parts of the special features weeks so students learn how to do their own, and to adapt it themselves.

You have to get the balance of period, language, size — in the summer we have to look at smaller forces because the instrumentalists are all doing their exams or summer courses. And incidentally I'll be reminding our orchestras that playing in the opera is definitely not a poor relation to Symphony Orchestra — their contribution is vital and there's so much fantastic orchestral music in operas. When Christian Thielemann visited the Academy last month, he talked about how playing in the opera pit develops a flexibility and heightened awareness that is immediately evident in other contexts too. There's a special environment in the pit and a special relationship between pit and singers. I always encourage Academy students to feel that excitement — it's not just sitting in the dark.



As well as Royal Academy Opera's singers, you're also responsible for repetiteurs. How does that work?

Repetiteurs are absolutely the lifeblood of the department. Of course they're here to learn, but they also need to be incredibly able from the word go. They're not here to learn the basics — they have come through a rigorous audition process, and we know that they fully deserve to be considered as young professionals. Mentored by me, and helped and supported by other colleagues, they'll refine all of the skills they'll need in the profession: training the chorus, off-stage conducting, taking production rehearsals. They will sit in and play at a lot of language classes so that their linguistic skills will be accelerated as well. They'll work on the scenes and the main productions. They'll do some conducting within those too, because you never know when the conductor is going to ask you to keep the rehearsal going for a few minutes. So they'll perfect all the core skills required to be an extremely good and efficient member of music staff. They'll learn how to coach a singer by sitting in and observing sessions with our guest coaches. I hope also to line up some additional skills sessions with the Academy's conducting professors.

They'll develop all of these skills by being active in the department, with full timetables of very relevant experiences. They'll also want to do their own work, give recitals and so on, but they'll need to be selective about what they take on. An important part of what they learn

here will be how to manage their own time. It's very easy to go from job to job to job, but you must leave yourself enough time to do your own individual preparation — it's something that most of us get wrong once, and it's certainly a learning curve and a half. So above all, I hope to instil just that one discipline of making sure that they are always prepared at day one. If anyone phones me up having lost a pianist I want to know that I can recommend any of our repetiteurs.

Finally, how would you sum up your approach to Royal Academy Opera?

Firstly, I'd like to emphasise that we're building on a great foundation — I'm not coming in with any radical changes, just finessing what we already do well. The fundamental range of skills that we offer will be the same, because they don't really change; what I hope to address is just how we deliver them, an occasional change of emphasis and a widening of personnel and perspective to reflect the operatic world we are training our students for.

My approach is very much not to design a course for a group of twelve people but to have a collection of skill set areas for twelve distinct individuals under the Royal Academy Opera umbrella. We'll give each singer what they need — whether it's acting or physical awareness or whatever, the whole course will be honed and targeted to them as individuals. The main thing is making the course more relevant to what they'll find outside, and to bring the outside in — having sopranos at the top of the tree talking to soprano students, mezzos to mezzos and so on, away from the public eye, getting the hard work done. It's going to be very specific, very targeted training - and the results will speak for themselves when people experience them.

Professor Jane Glover will take on a new role in July 2016 as the Academy's first 'Felix Mendelssohn Emeritus Professor of Music' — continuing to contribute to the Academy's musical life as a conductor, coach, mentor and researcher. Professor Jonathan Freeman-Attwood, the Academy's Principal, said at the announcement: 'I'm delighted that Gareth will be taking over the reins after outstanding periods of leadership under lain Ledingham. Anthony Legge and Jane Glover. As we move into an especially exciting era with our new theatre, Gareth's remarkable qualities will help Royal Academy Opera to consolidate and develop its reputation as one of the world's very best opera schools. I much look forward to working with him in the years ahead."



Royal Academy Opera Alumni

Royal Academy Opera and Vocal alumni perform with major opera houses worldwide. Here are just a few of their recent activities.

Jurgita Adamonyte (2006) plays Olga (Eugene Onegin) at Glyndebourne this Summer, after several major roles for Welsh National Opera earlier this year.

Mary Bevan (2011) was Young Artist winner at the RPS Music Awards 2015. She is performing in the 2015-16 season at Royal Opera House, English National Opera and Garsington Opera, and widely on the concert platform.

Katie Bray's (2012) plans include Schumann songs with **Sholto Kynoch** (2004) for Oxford Lieder Festival, a return to Opera North as Hansel in Hansel and Gretel, and another season at Garsington.

Allan Clayton's (2007) recent and forthcoming performances include the Teatro Real in Madrid, English National Opera and Royal Opera House, London Symphony Orchestra, London Philharmonic Orchestra and Sydney Symphony Orchestra. He will take the lead role in the premiere of Brett Dean's Hamlet at Glyndebourne in summer 2017. 'If you haven't heard Allan Clayton, make sure it's the next thing you do' —The Times.

Lucy Crowe (2004) was soloist in Beethoven's Choral Symphony at the BBC Proms 2015. She has also performed recently at the Royal Opera House, English National Opera, Metropolitan Opera, Los Angeles Philharmonic, Monteverdi Choir and Mozarteum Orchester Salzburg. 'Lucy Crowe dazzles with her every appearance' — Sunday Times.

lestyn Davies (2005) won the 2015 WhatsOnStage Poll for outstanding achievement in an opera role. He sang Farinelli at the Globe Theatre and the West End, nominated for several Olivier Awards.

Helena Dix (2005) covered Elvira in Verdi's Ernani at the New York Metropolitan Opera. Her 2016 schedule includes a return to The Metropolitan Opera to cover Elizabeth in Roberto Devereux and Odabella in Attila for Lübeck opera.

Recent graduates Richard Dowling, Angharad Lyddon, Kate Howden and Aoife Miskelly were all shortlisted in the Wigmore Hall Kohn International Song Competition 2015.

Marcus Farnsworth (2011) is Artistic Director of Southwell Music. He has recently performed as soloist with Welsh National Opera, Orchestra of the Age of Enlightenment, Aurora Orchestra and BBC Symphony Orchestra. 'You'd be happy to hear him sing almost anything' - Gramophone.

Jennifer France (2013) has been nominated for The Times Breakthrough Award in Opera at the 2016 South Bank Sky Arts Awards. 'The house duly melted, and so did the much harder to please critics. The Times, blubbing into its red spotted hankie, simply said it was beautiful' — The Times.

Sam Furness (2012) was voted WhatsOnStage UK Breakthrough Opera Artist 2015. Recent performances include English Touring Opera, Wigmore Hall, Turku Music Festival, Northern Ireland Opera and the title role of Albert Herring in Florence.

Christina Gansch (2014) is performing with Hamburgische Staatsoper and is planning appearances at the Salzburg Festival, Opéra de Paris, Netherlands Opera, Royal Opera House and Deutsche Staatsoper under Daniel Barenboim.

Sónia Grané (2013) has been a resident singer in Berlin Staatsoper Unter der Linden since 2015 after two years at Berliner Staatsoper Opera studio, where she performed under Daniel Barenboim.

Stuart Jackson's (2013) plans include a European tour of Bach's St John Passion with the Orchestra of the Age of Enlightenment and a return to Wigmore Hall for a recital with James Baillieu (2008).

Ruth Jenkins-Róbertsson (2012) has been performing with New Zealand Opera.

Frederick Long's (2012) engagements in 2016 include Opera Holland Park, Iford Arts Festival and Bach, Haydn and Vaughan Williams at the Leith Hill Music Festival.

Ed Lvon's (2004) 2015/16 engagements include the Royal Opera House, Scottish Opera, Pinchgut Opera Australia and Salzburg Festival. 'Ed Lyon confirms his place as one of Britain's top baroque tenors' — The Guardian





Julia Riley (2005) is performing

this season at Opernhaus Zürich.

Teatro Colón in Buenos Aires and with English Touring Opera.

Andri Bjorn Róbertsson (2013) is preparing for performances at the

Viktor Rud (2006) has appeared as

Engagements in 2016 include Conte

Almaviva in Le nozze di Figaro and

Bello in La fanciulla del West at

Julia Sporsén's (2007) recent

engagements include Folkoperan

Stockholm, Göteborg Opera and

concerts with Göteborg Symfoniker.

Hamburgische Staatsoper.

a quest soloist at La Scala, Milan.

Aix-en-Provence Festival and

Opernhaus Zürich.









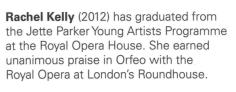












lain Milne (2013) is performing extensively at Opernhaus Zürich.

Aoife Miskelly's (2012) forthcoming performances include Cologne Opera National Symphony Orchestra of Ireland, Opera North, Northern Ireland Opera, BBC Radio 3 and Oxford Lieder Festival.

David Butt Philip's (2008) plans include role debuts as Don José in Carmen for Nevill Holt Opera and Grigory in Boris Godunov for the Royal Opera House. He was a shortlisted Young Singer in the International Opera Awards 2015.

Ross Ramgobin (2013) was shortlisted in the Young Singer category of International Opera Awards 2015. He has recently performed at the Royal Opera House's Linbury Studio Theatre, Brisbane Baroque, Angers Nantes Opéra and Nederlandse Reisopera.

Charles Rice (2011) has taken the title role in Eugene Onegin at Angers Nantes Opéra and has also recently performed at Hyogo Performing Arts Center, Royal Opera House and Opéra de Lyon.

























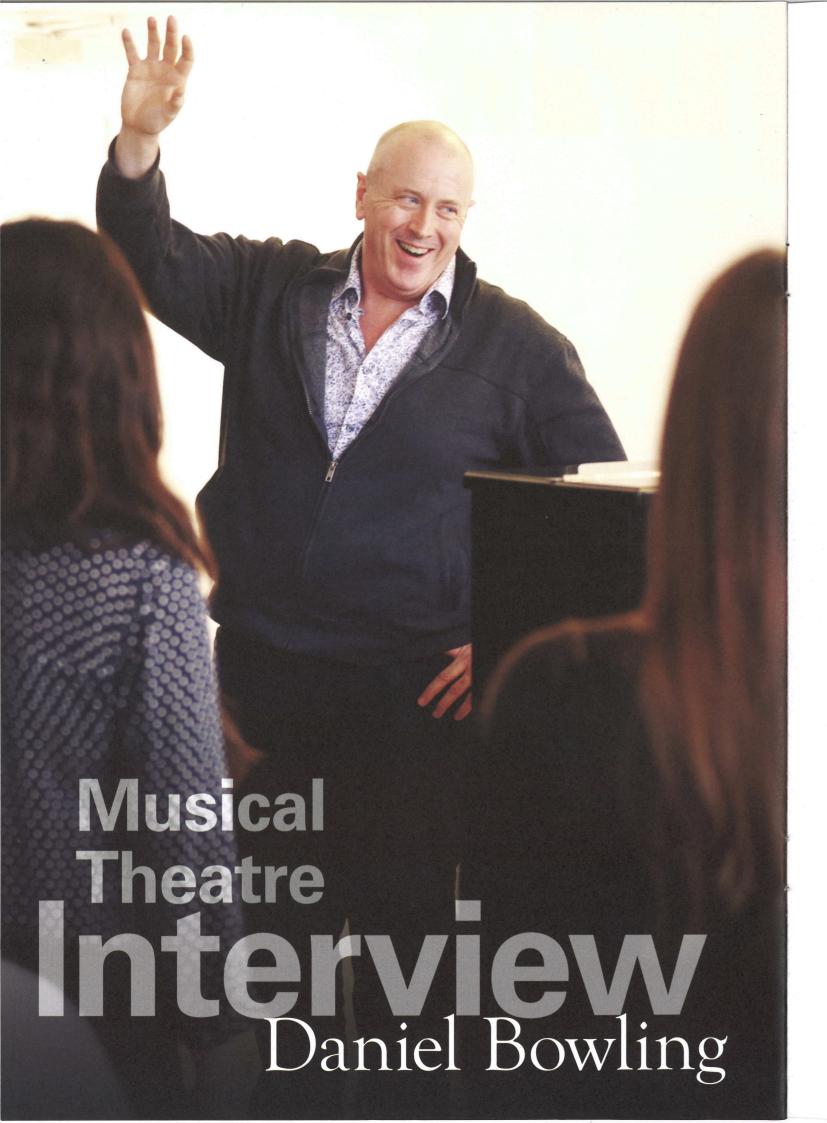












Daniel Bowling, distinguished MD of The Lion King and much more, started as Head of Musical Theatre in January 2016. We caught up with him for some initial impressions.

You've had an exceptionally varied career so far, and always at the top of the profession - most recently Music Director for The Lion King at the Lyceum; music supervisor for iconic productions (including Mary Poppins, Phantom of the Opera, Les Misérables, Miss Saigon, Cats, Joseph and Avenue Q) in London and worldwide: conductor: author: vocal coach. And before that you were Principal Trumpet of the New World Symphony from 1988 to 1992 and performed with the Cleveland Orchestra, Philadelphia Orchestra and St Louis Symphony under many of the greatest conductors of the late twentieth century, and studied conducting with Michael Tilson-Thomas, Leonard Bernstein, Max Rudolf and Sergiu Celibidache amongst others. How do you expect each of these areas of experience will contribute to your work?

My hope is that every artistic and life experience I've had will ultimately feed into my future work in a positive way. I've been extremely fortunate to have such diversity in my professional life and what excites me most about taking on this post is the prospect of finding new ways to utilise that experience that will help me continue to grow as an artist, teacher and writer.

What are you working on right now? Can you begin to describe your typical working day or week at the Academy? Well, I've only been at the Academy for five months now and the equivalent of just a couple days a week. I've continued my post as Music Director for the London production of Disney's Lion King during this period and won't join the Academy full time until September of this year. Juggling both positions has been an extraordinary challenge, but what I can say is what seems to be unfolding is that there is no 'typical' working day or week at the Academy — which is both exciting and terrifying! Of late, most of my energies have been devoted to producing our two summer productions at Theatre Royal Stratford East, liaising between the creative and technical teams as well as our students and solidifying the schedule and budget for my first year as a full time head of department in September. I really look forward to teaching more this coming academic year.

And your plans for the rest of the academic year?

As a department, our focus is now entirely on our performances of Charles Strouse's Rags and Stephen Sondheim's Sweeney Todd at Theatre Royal Stratford East in the first full week of July. For those who don't know it, Theatre Royal Stratford East is an absolute jewel of a theatre. Built in 1884 and remodelled by the great Victorian theatre architect Frank Matcham less than twenty years later, this theatre has a long-held tradition of innovative work as well as a genuine commitment to Musical Theatre. We're incredibly proud and excited to be presenting these two works in the same theatre where Joan Littlewood quite literally made theatrical history with her Theatre Workshop — and where Stephen Sondheim first saw the play Sweeney Todd: The Demon Barber of Fleet Street that he later adapted into the musical our students will be performing in July!

Musical Theatre at the Academy is an immersive, intensive, nine-month Master of Arts course. Of course every one of your students is different, but is there one particular thing — or a portfolio of skills — that you expect all of them to gain over their time here?

My ultimate goal for all our students who attend the Academy is that they will leave us as young emerging artists who are open and receptive, with the multitude of skills they need to enter into the industry as performing professionals and the imagination, curiosity and ambition needed to sustain their careers. However, one practical area I hope to focus on much more intensely in the future is how best to prepare, take and win an audition.

A related question: what do you see as your principal responsibilities to your students over the year?

On an artistic level, I believe my central responsibility is to help create an environment where each student is encouraged to remain open to their most natural instincts and talents so that their intuitive artistry can be directed by their own imaginations. I firmly believe that students can only truly uncover, harness and sculpt their innate potential when their teachers foster creativity, innovation and an environment where they can take risks and freely make mistakes.

A student must never feel frightened to be wrong if they are ever to develop an original voice. I want students to discover and hone their technique through the creative process and never the other way around. Creating the circumstances from which each student's individual capacities can best flourish and grow will be my biggest challenge and responsibility.

Each cohort of Musical Theatre students has traditionally been treated here as a company, living and working together just like a professional group working on a production. But of course they are also individuals who have different ambitions, personalities, strengths and areas for improvement, and so on. How do you reconcile these, or not?

The very nature of a theatrical company of players is that each individual brings something entirely unique to the table in both skills and personality, so it's precisely that diversity or reconciliation of talent that will ultimately spark the greatest creativity.

You're looking at such a deep list of skills — singing, acting, movement and on and on. How do you assess your potential students fairly at audition, when they have such a wide range of experience and such different strengths and weaknesses? What in particular are you looking for at that stage?

Auditions are sadly a very artificial and imperfect means of assessing talent and predicting potential success. We try and make auditions as 'fair' as possible, but ultimately, it's subjective to the persons making the decisions. Years of experience of listening and watching thousands upon thousands of auditions certainly helps, but I have no doubt that I still make mistakes.

Sometimes it's very difficult not to be dazzled by exceptional technique, but what I try and look for now — more than ever — is raw talent, instinct and

passion. By that I mean the performer's natural impulses to be creative and original as well as a sense of enthusiasm and joy in what they do. Also, a student who really, really wants to succeed is not only exciting to work with, but is most likely to actually to do just that!

The Postgraduate Diploma in Musical Direction and Coaching has for many vears been an important element of Musical Theatre studies here. Would vou like to comment on what these students bring to the department, and on the specific skills that they bring and learn — over their time here?

These students are the absolute engine room of the department. They play for individual vocal lessons, coachings, masterclasses and for acting and song integration classes. They study programming, arranging and orchestration as well as conducting. They music-direct special projects and assist industry professionals in the arranging and orchestration of the Agent's Showcase as well as the full scale musical productions. Very little happens in the department without their participation and input.

How will the new theatre change your work here?

The new theatre will have a profound effect on the programme in that students will have a stage to call their own and the experience of consistently devising, rehearsing and performing in a larger space. It's inevitable when we practice, rehearse and perform in small rooms that our ambitions and performances run in tandem. The completion of the theatre will mean we can aim high, plan big and produce work worthy of our students' ambitions!

Will you also plan to use the new recording studios — for large-scale projects, for students' demos and audition tapes, or to give students an understanding of what happens on the other side of the production desk?

The experience of how to work in a recording studio environment, both individually and in a group is an area I'd really like to structure into our programme in a much more concrete way. How to effectively audio and video record yourself is an ever increasingly important skill to have and also has huge benefits in assessing and improving your own work. Hook forward to utilising these fantastic newfacilities to greater effect.

How has the professional Musical Theatre world changed over the past two decades, since Mary Hammond set up the course here? How do you ensure that the graduates of 2016 and beyond will have the skills to adapt themselves, as the profession changes around them?

The baseline disciplines of music theatre — singing, acting and dancing and the skills that underpin those specialties — have largely remained the same over the last twenty years, with a few exceptions such as the emergence of the actor/musician in shows such as Once.

However, the emphasis of importance and balance of those disciplines has certainly shifted and musical, choreographic and acting 'styles' have also morphed and changed over the last two decades. At the end of the day, the arts are ever-evolving and I feel we will best serve our students by strengthening and solidifying their core skills and fostering an artistic curiosity

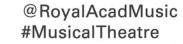




What do you think are the biggest challenges facing MusicalTheatre worldwide in the years to come?

Producers' over-reaction to the public's seemingly ever increasing appetite for spectacle is certainly a formidable challenge for the industry. Multi millionpound production budgets and all the pressures surrounding those budgets tend to suppress new talent from emerging, except for the very few. I'm definitely not alone in preferring to see a group of great actors on a bare stage with a compelling story, rather than a great set littered with poor actors and a bad script. Hopefully, this too will change.





Musical Theatre and Musical Director alumni are working in the West End and Fringe, on UK tours and international productions, in film and television. Here are just a few recent activities.

Sam Kenyon (1998) composed the music for the RSC's 'roaring success' (The Times) A Midsummer Night's Dream.

Broadway World Awards nominations included Liberty Buckland (2014), Maeve Curry (2015), Hadley Fraser (2002), Karoline Gable (2015), Jordan Li-Smith (2015), Harveen Mann (2008), Chris McGuigan (2015), Nadim Naaman (2007), Josie Richardson (2015), Laura Tebbutt (2009) and Shona White (1998).

Vikki Stone (2004) has recently filmed a TED talk at CERN and is working on her debut musical. Her music was premiered by the National Youth Choirs of Great Britain at the Royal Albert Hall in April.

Laura Tebbutt (2009) has appeared in Love Me Tender (UK Tour), A Little Night Music at The Palace Theatre and The Wizard of Oz at the London Palladium.

Fra Fee (2009) has appeared in As You Like It at the National Theatre; The Beggar's Opera, The Mikado and Sweeney Todd in Belfast in conjunction with the Welsh National Opera; and Les Miserables at The Queens Theatre

Nadim Naaman (2007) has appeared in The Phantom of the Opera at Her Majesty's Theatre, The Sound Of Music at London Palladium and One Man Two Guvnors at the National Theatre.

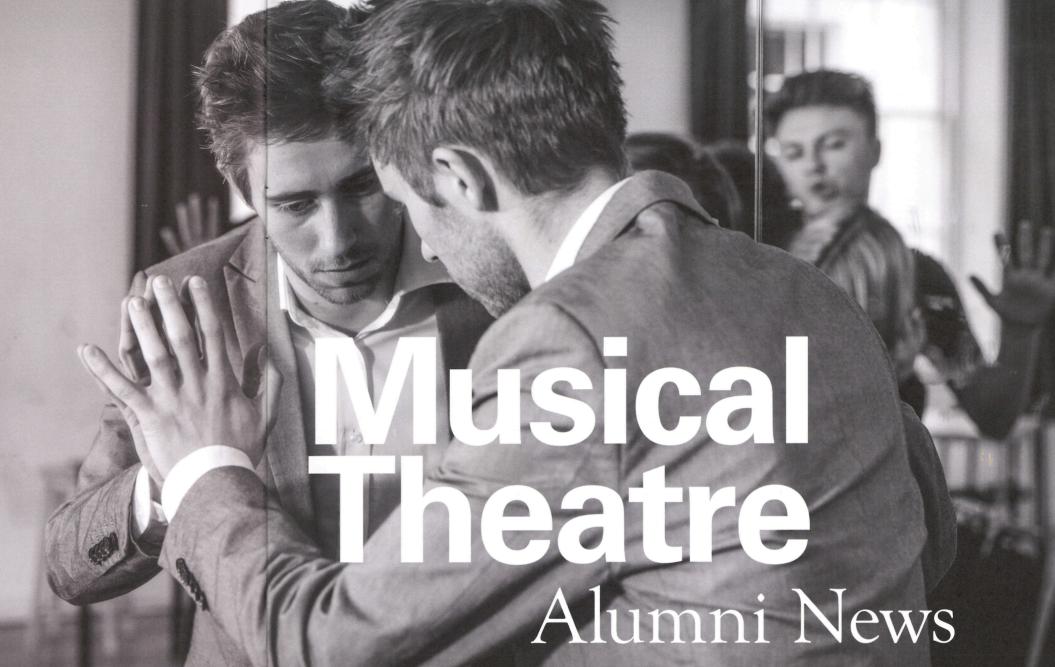
Laura Jane Matthewson (2009) has been picked as one to watch by The Independent.

Rachel Tucker (2003) is playing Elphaba in Wicked on Broadway and will return in the role to the West End later this year.

Hadley Fraser recently appeared with Zoe Wannamaker and Kenneth Branagh in Harlequinade at the Garrick.

The 2015/16 Musical Theatre company perform Sweeney Todd and Rags at **Theatre Royal Stratford East from** 5th to 10th July 2016. You can buy tickets now from the Stratford East Box Office: www.stratfordeast.com, telephone 020 8534 0310.







TOWARDS A NEW THEATRE

Our dazzling new Theatre and Recital Hall will open next year. As well as providing world-class performance spaces appropriate to the talents of our students, they will significantly increase access for our ever-expanding and diverse audiences.

Construction work has been progressing since Summer 2015. The pictures on this page give an indication of the scale of what is involved to demolish and rebuild most of the infrastructure of a big performance venue at the heart of the Academy's buildings.

'Inspiring People'

SEAT CAMPAIGN

Our 'Inspiring People' fundraising campaign invites our generous and growing community of supporters to name a seat in one of the new venues. The seat could bear your own name, or you could dedicate it to someone who has inspired you. Perhaps your mentor or teacher? Someone you have known well or have admired from afar? A living legend or a musician who flourished many generations ago? A member of your family or a friend?

We hope that you feel inspired to help and will visit www.ram.ac.uk/inspiring for details.

Meanwhile, our Opera and Musical Theatre students are continuing to take full advantage of the once-in-a-lifetime opportunities that have resulted from the builders taking over their usual home. So far we have explored a series of very different but equally inspirational venues around London, including Hackney Empire, Ambika P3 and RADA Studios. As this Bulletin goes to press in May 2016, we are looking forward to our end-of-year Musical Theatre productions of Sweeney Todd and Rags in the Theatre Royal Stratford East, and have just enjoyed Monteverdi's L'incoronazione di Poppea at Shoreditch Town Hall conducted by Royal Academy Opera's outgoing Director of Opera, Jane Glover.



Recent alumni in the Studio Despite the evolving

the creative industries, Academy graduates boast an extraordinary range of innovation and activity in all the genres and idioms of 21st-century musical life. The young graduates below reveal the range, depth and impact of the Academy on all kinds of labels, from majors such as DG, Decca, Warner and Mercury to high-end boutique specialists.

Pianist **Jason Bae** (2015) has released his debut disc as a Young Steinway Artist.

place of recording in

Inon Barnatan (2003), New York Philharmonic Artist-in-Association, has recorded Rachmaninov and Chopin Cello Sonatas for Decca with Alisa Weilerstein.

Helen Callus's (1990) solo viola disc 'Fathers & Sons' has been released on Analekta.

Olivia Chaney's (2004) album 'The Longest River' was described in Guardian as 'an enchanting, stately creation'.

Pocket Compass by **Trish Clowes** (2007) with Tangent and the BBCCO is out on Basho Records: 'a fiercely talented jazz saxophonist' (Daily Telegraph).

Jacob Collier (current student), winner of Digital Initiative of the Year in the 2016 JazzFM awards, will release his highly anticipated debut album this Summer.

Espa (2013) released her new single '141' in April.

Sadie Fields (2015) and Jeremy Young (1994) have recorded the Brahms Violin Sonatas for Champs Hill Records.

Catrin Finch (2002 and now Visiting Professor) has released her latest album, 'Tides',

Alissa Firsova (Conducting and Composition, 2012) has released her solo piano CD 'Russian Émigrés' on the Vivat Label.

Rumon Gamba (1998) has released British Overtures Vol.2 with the BBCNOW on Chandos

Edward Gardner (2000, now Sir Charles Mackerras Chair of Conducting) has recorded Janacek orchestral works with the Bergen Philharmonic on Chandos.

Thomas Gould (2006) recorded 'Live in Riga' for Edition Records, Goldberg Variations with Britten Sinfonia for Harmonia Mundi, and 'Down in the Deep Deep Blue' with Man Overboard Quintet for Champs Hill.

Trombonist Tom Green's (2013) Septet have had alittering reviews for their album 'Skyline', and were nominated for a London Music Rising Star Award (Jazz).

Benjamin Grosvenor (2012) won the BBC Music Magazine Instrumental Award for 'Dances' on Decca.

Daniel Hope (1995) released his personal homage to Menuhin on Deutsche Grammophon.

The debut album by Meilyr Jones (tuba, 2008) was hailed in The Guardian as 'beautiful chamber pop from Wales via Rome... what a lovely record this is'. Milos Karadaglic's (2006) 'Blackbird: The Beatles Album' was released on Mercury in 2016.

Freddy Kempf's (1999) latest disc for BIS features solo piano music by Tchaikovsky.

Sunwook Kim (Conducting, 2013) was soloist in Unsuk Chin's Piano Concerto on Deutsche Grammophon, winner of BBC Music Magazine Premiere Recording Award 2015.

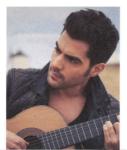
Lauren Kinsella's (2014) debut album 'Snowpoet' has been released on Two River Records. Lauren was Vocalist of the Year in the JazzFM Awards 2016.

Kwabs (2013), acclaimed for his live performances, released his debut album 'Love+War' in Autumn 2015.

Bing Bing Li (2012) has recorded works by Walter Niemann for the Grand Piano







Jack Liebeck (2003, now professor of violin) has released his recording of Bruch's Concerto with the BBCSO and Martyn Brabbins.

'Pure Chopin' by Ji Liu (2014), on the Classic FM label, reached the top of the classical charts.

Gabriela Montero (1995) has released Rachmaninov and her own compositions and improvisations on Orchid Classics. Jazz bassist Misha Mullov-Abbado's (2014) album 'Ansonia' was hailed as 'an impressive debut' by The Guardian.

Kerenza Peacock (2002) is the soloist with the LSO in Flight by Oliver Davis (1994), released on Signum Records. Nazrin Rashidova (2010) has recorded works by Moszkowski for Naxos.

'Sleep' by Max Richter (1989) has been released on Deutsche Grammophon and has had acclaimed performances internationally.

Pianist Karim Said (2013) has released 'Echoes From An Empire' on Opus Arte.

Louis Schwizgebel (2014) has recorded Beethoven Concertos with the LPO and Thierry Fischer.

Violinist Andrew Smith (1992) has released his recording of Beethoven's Complete Violin Sonatas with Elina Christova on PnOVA.

Organist David Soar (2000) features on the BBC Music Magazine Award-winning recording of The Dream of Gerontius with the BBCSO and Junior Academy alumnus



The latest Scarlatti disc by Yevgeny Sudbin (2006 and Visiting Professor) was Gramophone Editor's Choice in April 2016.

Luka Sulic's (2012) 2cellos are performing in Europe after a 41-show North American tour, and hit the charts in 2015 with 'Celloverse' on Sony Music.

Pianist Chi Yan Wong (2012) has released a solo Ravel disc on Polymnie.

'Cloud-Polyphonies', compositions by James Wood (percussion, 1976), has been released on NMC.

'Heartstrings' by Xuefei Yang (2003) on Decca topped the Hong Kong classical charts for six weeks in Summer 2015.

Veronica Yen (2002) has reached the top of the Taiwanese classical charts as well as publishing two books.

Violinist Yijia Zhang (2015) has released his debut album 'Tango Embrace', and has been tipped as 'one to watch' by The Independent.



































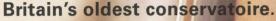






Museum

The Academy's free Museum invites visitors to explore unique instruments, manuscripts and art, and to discover behind-the-scenes stories from





Museum staff are currently planning their next temporary exhibition, 'Early Modern Music: Sounds from the Spencer Collection', which will open in early 2017. Highlights from this rare and beautiful assemblage of sixteenth-century lutes, guitars and manuscripts will be displayed and explored. The exhibition will also look at the notion of collecting itself.

The Museum's permanent exhibitions over three floors — the history of the Academy, stringed instruments from the 16th century to the present day, and the evolution of the piano from the early seventeenth to the early twentieth centuries — continue to attract thousands of visitors. They often praise our student Gallery Assistants, who are on standby throughout opening hours to talk about the displays and about their own studies, as well as demonstrating on our historical instruments.

The Museum is open 11.30am to 5.30pm on weekdays and 12.00 noon to 4.00pm on Saturdays.

RESEARCH AT THE ACADEMY

Brief summaries of three recent projects

Australian Guitar Music

The wealth of new music for the guitar is the result of commissions and advocacy by leading performers. Prize-winning guitarist and Advanced Diploma student Andrey Lebedev presented a concert of Australian guitar music on 2 March 2016. Alongside solo and chamber music works for guitar, the concert featured the world premiere of Brett Dean's Gertrude Fragments for mezzo-soprano and guitar, adapted from Dean's new opera, Hamlet, for the 2017 Glyndebourne Festival. Before the performance John Williams discussed his own seminal role in the commissioning and performance of Australian guitar music with Professor Raymond Holden. The event provided a vivid window into the diverse and evolving language of guitar music from Australia.

The Inner Life of the Cello

In November 2015 Professor Neil Heyde and pianist Zubin Kanga, performed Michael Finnissy's *Chi Mei Ricercari* (2013) on seven historic cellos from the Academy's collection. Michael Finnissy describes his piece as a 'fantasy' where the cellos 'remember' all the music they have ever played. You can watch a video of the full performance on the Academy's website, along with the text of Neil's extended lecture exploring the ways composers and players (as well as makers) can be said to 'build' instruments.

Barbirolli Chronicle

In 2016 the Barbirolli Society published Professor Raymond Holden's monumental compilation of the programmes conducted by the great Academy alumnus Sir John Barbirolli. Barbirolli: A Chronicle of a Career covers over 60 years of music making and will be a primary resource for research on British music for many years to come.







Patron: HM The Queen

President: HRH The Duchess of Gloucester GCVO Principal: Professor Jonathan Freeman-Attwood

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